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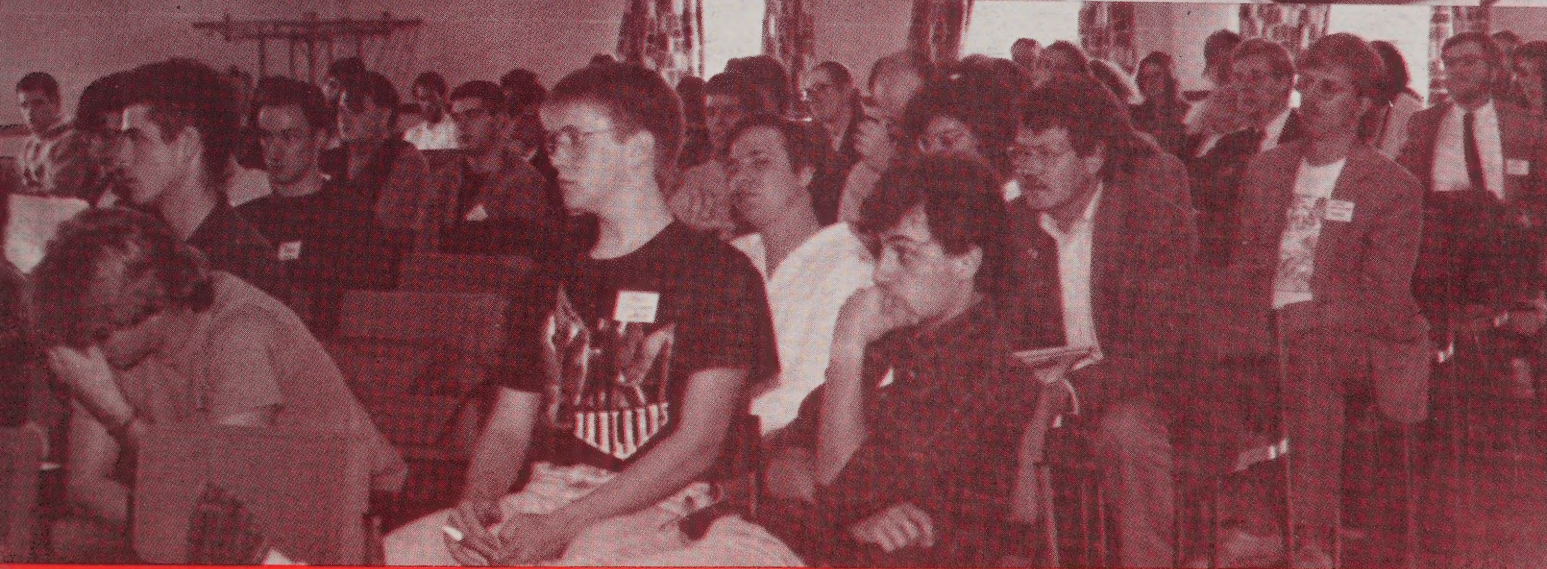




# the Journal of College Radio

\$4.00

Volume XXIII Number 2 1989-90



**Training Announcers \* The Visit \* New England Regional  
National Radio Awards \* A New Manager's Role  
Sports Remotes \* FM or Cable? \* Studio Design**



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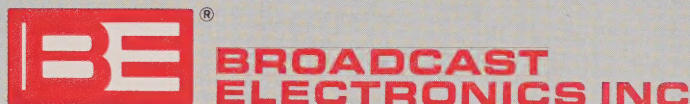
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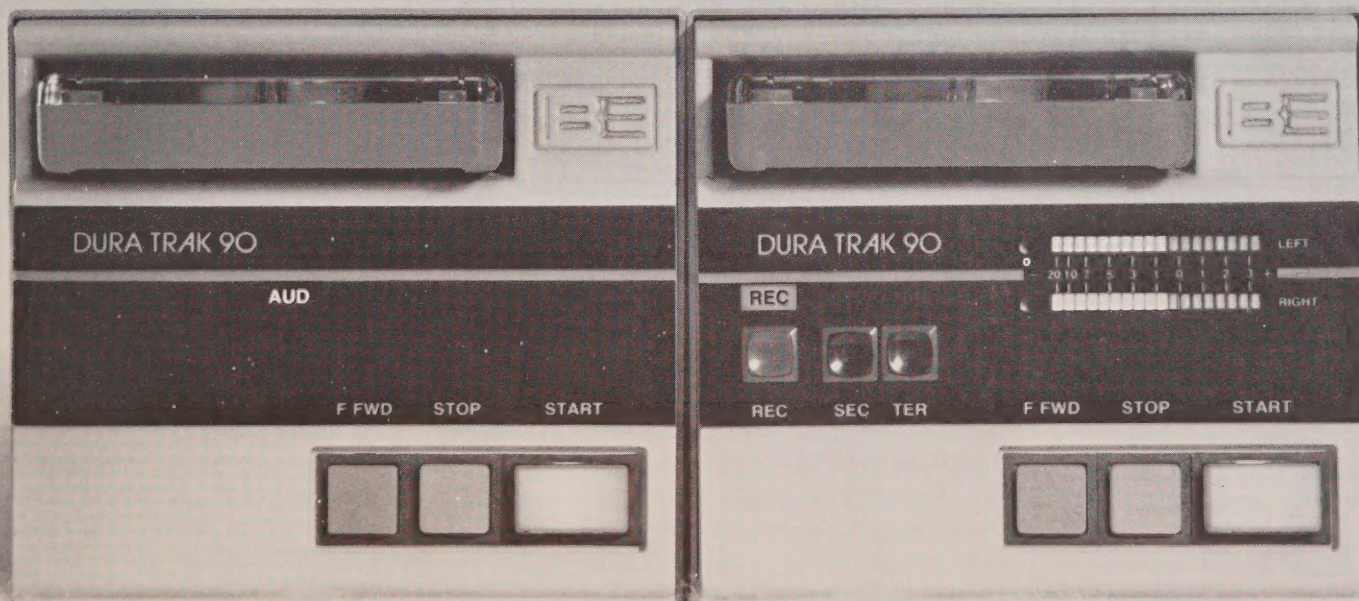
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# the Journal of College Radio

Volume XXIII No. 2 1989-90

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### Cover Photos: Scenes from the '89 IBS-WHUS New England Regional Conference

The Journal of College Radio was founded in 1941 by the Intercollegiate Broadcasting System, Inc. using the title *IBS Bulletin*. The name was changed in 1955 to *IBS Newsletter*. In 1964 it became *College Radio* and in 1969, the *Journal of College Radio* © 1989 IBS.

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# The Editor's Log

## Quakes and Floods

From early reports, it looks as if most stations in the area of the California earthquake came through in good shape physically. We wrote to offer help if it were needed, talked with several stations by phone and received letters or notes from several others. It seems the physical damage at the stations was minor, records and other things falling from shelves. Power outages seem to have been widespread and put most college stations off the air for varying amounts of time. KUSF at the University of San Francisco was off for just a few hours then came back with regular programming. KMXX at Menlo College didn't get power back until 6 a.m. the next morning.

On the other hand, KZSU at Stanford remained on the air, using backup generators at both their studio and transmitting site. Only minutes after the quake, their News Directors were at the station calling news staff and preparing stories for broadcast, providing the Stanford community with emergency information and instructions while at the same time calming and entertaining their listeners as much as possible.

Only weeks before, Hurricane Hugo caused severe damage in the Carolinas. WABY a small carrier-current station at Belmont Abbey College in Belmont, North Carolina, lost their entire record library due to flooding. We were able to help with some resources for replacements, but they need more. If you have spare records or CD's hanging around at your station, you might send them along to WABY, Belmont Abbey College, Belmont, NC 28102.

These events serve to remind us of the necessity for contingency preparations which could include a back-up generator, plans for reaching needed staff people and an emergency plan to broadcast from the transmitter site.

## Local News

We are reminded that local news is too often a weak link at some college stations. When disaster hits and the electricity goes off, most people turn to a battery-powered radio for instant news and information. In many instances, the college station is the only truly local radio station in the area.

Maybe it's time to review what your station is doing in the areas of news and public affairs. If yours is an FM station, it is licensed to serve the community as a whole, not just the campus. If you've got 100 watts or more, the FCC says you've got to do an issues & programs list every 3 months

showing the issues you feel are most important to your community and the programming you've broadcast to address those issues.

Local news can be a problem for college stations. Dorm students may be from other areas and have little interest in local news. Many commuting students hold-down full or part-time jobs and may not have the time to put into following local news and events.

You can find a way around these obstacles. The solution is more than just rip-and-read from an AP or UPI wire. Become aware of what's going on beyond the walls of the campus. Use the local paper to get leads on local items, use the telephone and a tape machine to get your own local stories and comments, then write a story to tie together clips from the interviews. Consider call-in programs dealing with local issues.

News and public affairs programs do not have to be an automatic cue for your listeners to turn the dial. They can be interesting and well done – not an unwelcome interruption to your great music programming.

With the FM dial just about saturated in most metropolitan areas, college stations could begin to feel pressure from competing applicants for their frequency at renewal time. Local news and public affairs is an area that can become a point of vulnerability. Don't wait until it's too late.

## Satellite Program Distribution

In the last issue of the Journal, we described a proposal IBS put before the Public Radio Expansion Task Force regarding the inclusion of college radio stations in future satellite distribution plans. Among the entities represented within the Task Force are National Public Radio, the Corporation for Public Broadcasting, and the National Telecommunications & Information Administration. Because of the presence of these groups and our proposal to work more closely with them, some have thought we might be inadvertently trying to change College Radio's unique nature by flooding it with "elitist" programming.

We are very sensitive to this concern. We do not want to change what you're doing. We only hope to help you do it even better.

There is a wealth of independently-produced programs available at little or no cost that are now on satellite. These are underutilized programs that are too creative, controversial, alternative, or specialized to be of interest to many classical music or



*Continued from Preceding Page*

fine arts NPR stations. They're just the kinds of programs that many college stations would like to carry. We're trying to make it possible for you to gain access to that programming at a realistic cost.

Rather than "piggyback" on an existing commercial network to simply feed programming produced by one station to others, our proposal will give college stations *direct access* to the public broadcasting mainstream. Far more programming is immediately available through these existing resources. After this channel of distribution is established, we would then develop station-to-stations program feeds.

The Washington wheels turn slowly. If things go as planned, we will put a small group of stations together for a demonstration project. It will likely involve some investment in equipment on the part

of participating stations, supplemented by grant funding and the associated paperwork that goes with it. Access at reasonable cost would also be a key factor. Once we've demonstrated that the idea works, it will be expanded to include more stations.

Whatever happens, rest assured that we see college radio as a local service. IBS has no interest in becoming your station's program director. What you decide to air is and should always be up to you. We emphatically **do not** advocate your abandoning the unique qualities that make college radio what it is today. We **do** want to help give you access to tools and resources to help make what you do even better.

We at IBS wish for you a happy holiday season and a successful New Year. ☐ Jeff Tellis

# Letters to the Editor

Dear IBS:

I would like to thank IBS for generously offering to help KZSU with any problems we may have as a result of the recent earthquake. I am happy to inform you that we have suffered no damage.

Our chief engineer Mark Lawrence was at our transmitter in the foothills when the quake struck. As he tells it, our antenna did sway quite a bit but remained structurally sound. As soon as our power went down at the beginning of the quake, our gas powered generator came on and we did not suffer any loss of signal.

At the station, things ran equally well. The studios suffered no damage and all of our equipment was completely functional throughout and after the quake. The back-up power sources Mark had installed ran exactly as planned.

Minutes after the quake hit, our two news directors, Jim Hutchison and Claire Greene, were at the station calling news staff and preparing stories for broadcast. The news department worked well into the morning providing the Stanford community with emergency information and instructions from University President, Donald Kennedy. Our Music Director, Lea Kernt, also played an instrumental role in the presentation of our news updates. We broadcast information roughly every 10 minutes and in the interim, our disc jockeys, Randy Jensen, Michael DiMartino, and Jesse Newsomb, did a great job calming and entertaining our listeners. KZSU continued to provide quarter hour news reports through the weekend.

The manner in which KZSU responded to the

earthquake has made me even prouder of the service we provide the community. As a college station we provide both entertaining and informative programming and in a time of crisis we proved to be a valuable community service. Our staff, particularly Mark, Jim, Claire and Lea, performed very well and deserve the bulk of the credit for KZSU surviving the quake and keeping its listeners informed.

Thank you for your generous offer and your concern.

John L. Moriarity, Jr., General Manager  
KZSU 90.1 FM  
Stanford University Radio  
Stanford, California

Dear IBS:

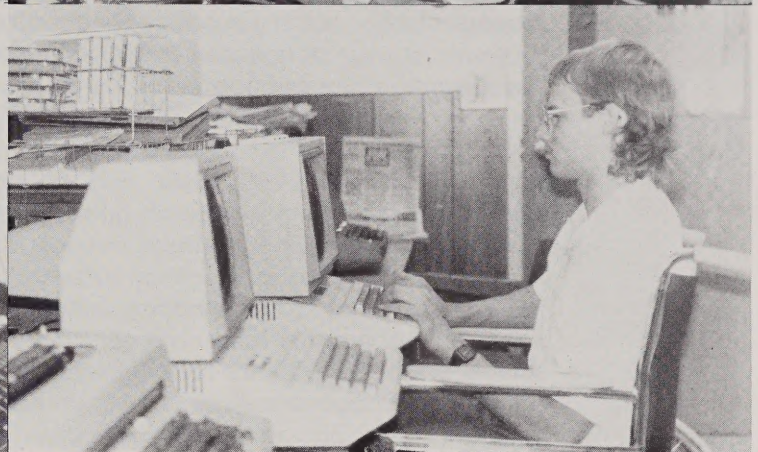
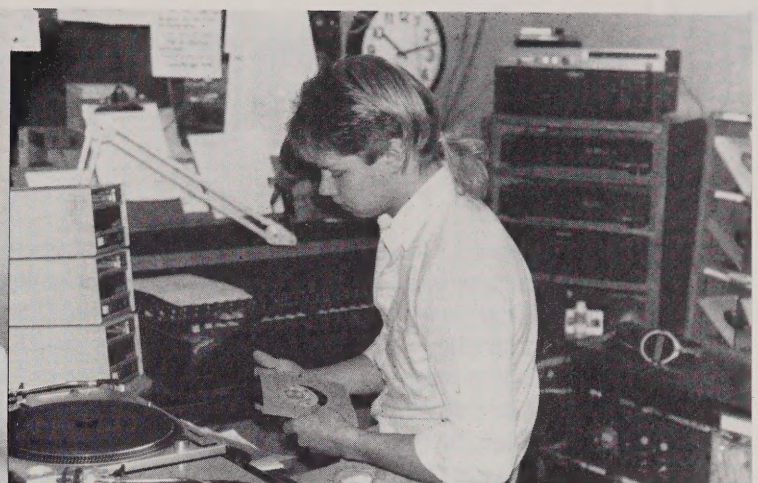
We thank you for your concern about the damage to the bay area. Fortunately, our area did not suffer any significant damage. We were without power that Tuesday night all the way through till 6:00 a.m. the next morning.

We wished we could have provided emergency information to the students, but the power situation didn't allow for it. A few records fell, and the equipment jumped around a little bit.

Aside from that, everything is fine. It could have been worse. We are all glad it wasn't. We thank you for offering your help. At this time we are all right.

Justin L. Cuccia, General Manager  
KMXX Radio Station  
Menlo College  
Atherton, California ☐





**Clockwise starting at top left: Steve Ziegelmair, Color Commentator (left) and Jeff Wright, Sports Director, work live on Colby High School football games. Chad Depe, Program Director cues a record on KTCC, Colby's 3,000 watt stereo FM station. Don Ziegler, Traffic Director, prepares operating logs. Jeremy Hunt finishes his production assignment in the basic production studio. Ronda Jacobs, promotion-publicity director clears AP news and weather. Olin Shurn works on an assignment in the advanced production room.**



**Colby Community College**, Colby, Kansas, operates two campus-based radio stations. The freshman station, KLSK, Classic 31, is a cable station with a classic hits format. The sophomore station, KTCC, Stereo 91.9 FM, programs a CHR format from 6:00 a.m. to 12 Midnight and then Seeburg Satellite's music service from Midnight to 6:00 a.m. every day of the year. KTCC was the first noncommercial educational station to use Seeburg Satellite service.

Both stations are staffed entirely by students. KTCC has set equipment industry standards for this region; installation of the first multi-track recording system, compact disc, and 24 channel Ramsa mixing console. Last year, KTCC installed a new 3,000 watt transmitter and a 191 foot antenna.

KTCC was ranked in the Top 10 of all Kansas radio stations in 1985 by Kansas Business News, and boasts 100%

placement of its students for the last six years. Students in the broadcasting department participate each year in the Kansas Association of Broadcasters awards competitions. Recognitions received on the state level include: four first place and one second place in 1988, two first place awards and one honorable mention in 1987, three first place awards in 1986, and four second place awards in 1985. At the Student KAB Seminar in 1988, competing against both 2 and 4-year schools, KTCC received one first and three honorable mentions, and five first place awards and five second place awards in 1987.

Students in the broadcasting department recently set a school record for donor contributions of over \$12,000. Students worked with station management to formulate solicitation strategy and plans. ●



# Training Announcers

by James Phillip Jeter, Ph.D.

*Editor's Note: This article presents a program used successfully at WAMF-FM. While it may not solve all of your station's training problems, within the description you may find elements that can be used for some of your needs. In other areas, you may have to approach things differently. In future issues of the Journal, we plan to present solutions provided by the training programs used at other stations. An article describing the training program at your station sent for consideration for publication will be welcomed.*

Approximately half of the noncommercial educational FM (NCE-FM) radio stations are low power facilities generally operated by colleges and universities partially as training facilities for students.<sup>1</sup> In an earlier **Journal** article, John Murphy identified staff turnover as the major management problem for such stations.<sup>2</sup> Whether the station manager is a faculty member or student, training will consume an inordinate portion of their time unless a training program exists.

Although many college stations can rely on students enrolled in specific courses for staffing (particularly on-air announcers), colleges without such courses or those with Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) accreditation curriculum restrictions limit or eliminate the use of such courses to solve the staffing problem. Although formal courses may not be possible, the Station Manager is still faced with the problem of training personnel who will be competent representatives of the station. Staff turnover, for whatever reason, does not coincide with the "drop date" for a course. To

meet this need, a training process must be flexible enough to address individual schedules and abilities as well as station facilities and personnel.

**"A training process  
must be  
flexible enough  
to address  
individual schedules  
and abilities as well  
as station facilities  
and personnel."**

As Murphy indicated, systematic training programs have at least three benefits for the station:

- ① Improved station air sound.<sup>3</sup>
- ② Competent staff.
- ③ Improved relations with the FCC.

While he offered an overview of the process, the article did not deal with specifics. The training program used at WAMF-FM incorporates the legal, technical and æsthetic components Murphy suggested and the methods could be easily utilized by other college/university stations faced with the constant need to train announcers.

## Background

WAMF-FM is operated by the Division of Journalism at Florida A&M University and broadcasts at 90.5 MHz with 158 watts of effective radiated power. The station's over the air signal is also distributed throughout Leon County on the city cable system, giving the station a potential audience of over 100,000 people. Although a relatively low-power station, WAMF-FM attempts to maintain a 132 hour weekly broadcast schedule 52 weeks a year.

WAMF-FM has an eclectic format (jazz, reggae, R&B oldies, gospel, blues and urban contemporary) but 70% of the music played on the station is jazz, in fact, more jazz than any other radio station in the city. Tallahassee's three colleges (Florida A&M University, Florida State University and Tallahassee Community College) and numerous college-educated government workers in the state's capital city make up an audience that appreciates jazz. Given the city's demographics and the station's coverage, WAMF takes its programming responsibilities seriously.

Maintaining the current WAMF-FM schedule requires approximately 40 people, each volunteering between two and three hours of time per week. The station does not have the luxury of relying on students in a radio announcing or similar broadcast course to provide a pipeline of people to maintain the schedule. The solution to this dilemma is a continuous but thorough training program which can accommodate any serious volunteer in a short time and at any time.

## Managerial Staff

The WAMF-FM training program involves the Station Manager, (currently a Division of Journalism faculty member), the Program Director and the Training Director (both students). This arrangement accomplishes two goals. First, it assures that only

<sup>1</sup> Lynne S. Gross. *Telecommunications: An Introduction to Radio, Television and Other Electronic Media* (Dubuque, Iowa: Wm. C. Brown Publishers, 1986), p. 119.

<sup>2</sup> John Murphy. "Radio Training Programs - A Key to Your Survival." *The Journal of College Radio*, 22:2 (March-April 1987), pp. 12, 22-23.

<sup>3</sup> Murphy, *op. cit.*



people familiar with the goals and objectives of the station are doing the actual training. Second, it vests specific people with the training function and designates other members of managerial staff as alternates or backup trainers in case of illness or schedule conflicts between the volunteer and station staff. At the core of the program is continuous announcer recruitment and individualized training.

### **Ongoing Recruitment**

Each semester and during the Summer, flyers are printed and posted around the campus asking for volunteers. Twice each month the announcement of a general meeting is posted two weeks in advance of the meeting. However, students are encouraged to volunteer at any time. No matter how a volunteer comes to the station, (drop-in or general interest meeting attendee), they are made aware of the six tasks they need to perform in order to qualify as a station volunteer. Those tasks are to:

- ① Complete a volunteer application
- ② Obtain a FCC Restricted Radiotelephone operator permit
- ③ Read the WAMF-FM Policy Manual
- ④ Set up a training schedule
- ⑤ Attain a passing score on the written exam based on the material contained in the WAMF-FM Policy Manual
- ⑥ Complete a demo tape that is satisfactory to the station General Manager, Program Director and Training Director.

### **Rationale**

**Volunteer application** - This form obtains vital contact and time availability information used later in scheduling assignments and correspondence.

**FCC Permit** - The station requires every announcer to have a Restricted Radiotelephone Operator Permit. It has been our experience that requiring potential volunteers to write for an application is an indication of how serious a person actually is about volunteering. (The station keeps a small supply of FCC Form 753's in case there are legitimate reasons why a potential volunteer may not have received a permit application before they complete their training). Certain international students (those without social security numbers) must complete or ask for FCC Form 755.

**WAMF-FM Policy Manual** - This is a document prepared by the Station Manager and approved by the University's attorney which outlines the station's history, rules, regulations, policies, expect-

tations of volunteers and FCC rules applicable to board operators. This document is available at the Reserve Desk at the University Library and the School of Journalism, Media and Graphic Arts Resources Center, a branch library. Volunteers are required to score at least 75% on an exam composed of true/false and multiple choice questions based on the material in the policy manual. After successful completion of training, each announcer is given a personal copy of the manual.

**Training Schedule** - Once a completed application is received, the Training Director determines a mutually convenient training schedule with the prospective trainee. If the availability of the Training Director and the trainee do not match, then the trainee is assigned to a training schedule with the Program Director or the Station Manager, in that order. The training sequence is given in the Training Schedule at the end of this article

**Policy Manual Examination** - This exam is taken at the trainee's request anytime before their first air shift. Announcers are given two chances to pass, but the exam must be passed before they can be assigned a regular place on the announcer schedule.

**Demo Tape** - Trainees are given 45 minutes to tape a 30 minute demonstration program on cassette. In the demo, trainees are asked to follow a given log and music clock with carts and live announcements as well as read a four paragraph piece of prose which contains all of the sounds in the English language. After appropriate time for practice during the training schedule, announcers are asked to indicate when they would like to complete their demo tape.

### **Conclusion**

A training program can be rigorous and thorough but flexible. A training program of this nature can accommodate managerial staff turnover as well. The speed at which volunteers can be trained depends largely on how often the volunteer can schedule training sessions and the speed at which they become familiar with the equipment. The Training Schedule assumes the trainee has no knowledge of radio or audio. Those who do have such knowledge can reasonably expect to complete the process earlier than the average time indicated in the following Training Schedule.

A flexible, yet comprehensive training program will ensure fewer problems for management and the ability to bring new volunteers up to station standards quickly and efficiently. The important



consideration is that any volunteer acquire or demonstrate knowledge and mastery of station equipment and procedures.

### Training Schedule

Each training session lasts one hour.

#### Session 1

Preliminary tour of facilities. Have the trainee observe a working announcer for five minutes, explain formats and clocks, explain why we train in the production room.

#### Equipment – The console

Explain and demonstrate:

- ① Audition and program master pots
- ② Input select switches and labeling
- ③ All channel switch positions (audition-off-program)
- ④ Channel pots (cue position and volume adjustment)
- ⑤ VU meters (two meters/stereo - one meter/mono) Explain meter select switches and how meters are used for volume monitoring

#### Monitoring systems

- ① Studio monitors and program/audition/external modes of operation
- ② Cue
- ③ Headphones and program-audition-cue modes of operation

Answer any questions the trainee has about the console and let them become familiar with the console for the remainder of the hour.

#### Session 2

Have the trainee demonstrate their knowledge of the console. Point out any bad technique you notice and answer questions from the trainee.

#### Equipment – Turntables

Explain and demonstrate:

- ① How the turntables are integrated into the console
- ② How turntables are input into the console
- ③ Record cueing (integration of cue function)
- ④ How to fade out and cross-fade between records

#### Equipment – Cart Machine

Explain and demonstrate:

- ① How to playback only and preview carts using the cue or audition function

Let the trainee practice controlling the volume levels for the turntables and the cart machine for the remainder of the hour. Check with the trainee periodically to see if there are any questions. Practice is only with the cart machine, turntables and console. A microphone is not used.

Have the trainee demonstrate that they can playback a cart, cue up and playback records and handle the console. Point out any bad technique noticed and answer questions from the trainee.

#### Equipment – Reel-to-reel tape recorder

Explain and demonstrate:

- ① How to thread the machine, location of power switch and other controls.
- ② Proper setting for playback only
- ③ How reel-to-reel machine is integrated into the console
- ④ How to properly start and stop the reel-to-reel machine with remote control devices

#### Equipment – Microphone

Explain and demonstrate:

- ① How to pre-set mike level using audition function
- ② How to set mike output for proper modulation
- ③ Mute feature of console for microphones

Let trainee practice using the microphone and the reel to reel machine for the remainder of the hour.

Note: Once the trainee has completed this session, they are now free to practice on their own until they indicate they are ready to complete a demo tape. Although this stage of the process is completed at the trainee's own pace, it is rare that more than two hours of practice is required to get ready to do a demo tape.

#### Session 4

#### Demo Tape

The trainee should have been practicing independently to feel confident enough to do a demo tape. Have trainee tell you when they are ready to complete the tape, then give them the demo material and let them do the demo. Give them 45 minutes to complete a 30 minute demo tape.

#### Session 5

#### Prior to the First Time on the Air

If the trainee's demo is not acceptable, review and critique the demo tape with the trainee and point out the problem areas. Explain why the demo tape must be redone. Let the trainee schedule another demo session.

If the demo tape is acceptable, explain and demonstrate:

- ① The station's standard operating procedure (SOP) manual
- ② Transmitter logs and meter reading procedure
- ③ Emergency Broadcast System procedure
- ④ Playlist procedure
- ⑤ Music selection and formats (clocks)
- ⑥ Program logs
- ⑦ Schedule their first time on the air.




## Session 6

### First Time on the Air

This is the first day the trainee goes on the board in the control room.

- ① Answer any questions the trainee has about logs, clocks, format, music selection, transmitter readings.
- ② Remind the trainee of the location of the SOP Manual
- ③ Schedule a test on the Station Operations Policy Manual.
- ④ Leave the trainee alone on the air. Listen to the show, (recording it if possible) checking with them every half hour to see if there are any problems. Experience has shown that announcers feel less anxiety if they are alone

in the control room their first time. We limit this first experience to two hours. Solve any problems you notice and answer questions.

- ⑤ If there are no major problems, the trainer should inform the Program Director that the trainee is ready for an air shift.
- ⑥ Once a trainee passes the announcer's exam, they become a full-fledged volunteer. 

*James Phillip Jeter, Ph.D. is the General Manager of WAMF-FM and Director of the University Broadcast Service, Division of Journalism, Florida A&M University, Tallahassee, Florida.*

This article also appeared in the Fall 1989 issue of **College Media Review** and appears here with their approval.

## JCR Classified Ads

Rates: 10¢ per word for member stations.

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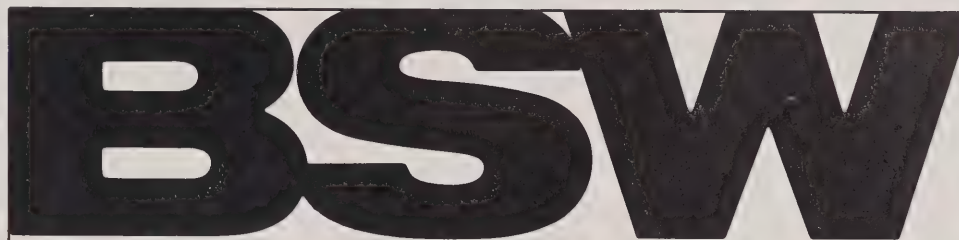
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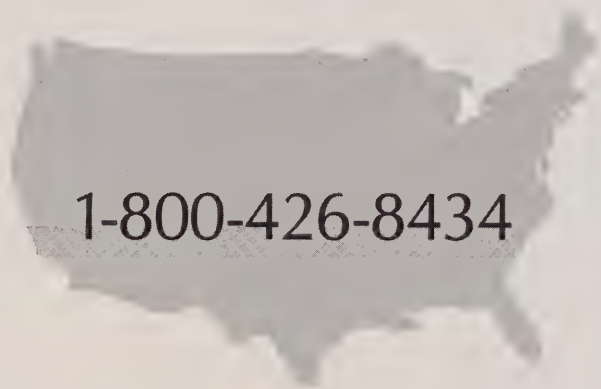
To reserve your live or taped time slot, or to answer any questions about WIBS, contact Thom O'hair, IBS/West (By the Sea), PO Box 73, Oceanside, OR 97134 or call (503) 842-8403.

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# The Visit

by Greg Adamo

**I**t finally happened. A moment we talk about, a thing we use to threaten staff members, a time we prepare for but hope never happens: the dreaded visit by an FCC inspector.

For us, it all started on a June morning. The General Manager was home, sick, running a temperature. The phone rang. The Sports Director was calling. Someone from the FCC was at the station for an inspection. "Are you serious?" the GM asked. When the reply was "Yes, I am" the GM saw his professional life pass before his eyes.

The Sports Director followed one of the main rules we have at WSIA. If someone from the FCC calls or visits, the GM must be notified immediately. In the past, we have had a couple of prank callers claiming to be from the FCC. We handled these by asking for a phone number to call back. Each time the number was bogus. With a volunteer staff of over 70 people it is essential to have a system for handling this type of situation. If the claim is made in person, ask to see an ID card and then read it. A "genuine" FCC inspector won't mind.

Our Sports Director was one of only two people in the station that morning. After he called the GM, he immediately paged the Chief Engineer. Luckily, only six months before, we had purchased two pagers. (If you don't have a paging system, you should consider one. Shop around and compare prices. They vary widely.) The paging system made it possible for the Chief to be at the station within twenty minutes.

After showing his ID (upon request), the first items the inspector looked for were the station license and operator permits in the On-Air studio. The station has a binder with the station license, Chief Operator Designation, permits for all on-air personnel and an EBS check list. A station which does not have all this information available for an inspector runs the risk of a violation. The operator's permit is something that can often be overlooked. If any of your on-air people do not have a permit, then contact the FCC immediately and ask for enough copies of FCC Form 753 to use now and some for reserve. Have everyone without a permit fill out a form and send it to the FCC. You must keep the temporary permit section of the form in the on-air studio until the permit section stamped with the FCC seal is returned. We have each on-air staff member fill out the application *after* they have been through our full training procedure.

The second thing the FCC inspector asked about was our EBS system. He wanted to know if it was working and if the operator knew how to use it. This is a procedure that we teach in our initial training workshops. We also provide an update to all staff members at the beginning of each school year.

The inspector then asked to see our Public File. At our station, it is located in the main business office. He was able to check our applications for license renewal, ownership reports, employment reports, political broadcasting information, quarterly issues/program list, letters from the public, etc. For the specifics of public file requirements, check Section 73.3527 of the FCC Rules and Regulations. If you don't have an up-to-date copy of the rules you should contact the Rules Service Company at (301) 424-9402 or Pike and Fischer at (301) 654-6262 and ask them for information and prices for a subscription to Part 73. For a less expensive alternative, you can order the edition published annually by the government from the Superintendent of Documents, Government Printing Office, Washington, DC 20402. Ask for the Code of Federal Regulations (CFR), Title 47, Parts 70-79. If you have a Visa or MasterCard, you can order by phone at (202) 783-3238 weekdays from 8:00 a.m. to 4:00 p.m. eastern time. The government edition is updated annually through September, but is not available until the following February or so. Once you have the needed information and your file is in order,

**"Make sure  
the entire staff knows  
where the public file  
is kept"**

make sure the entire staff knows where the public file is kept so that the FCC and the public can have access during regular business hours, as required.

Though he asked questions regarding permits and files, the inspector said that his visit was a technical inspection. Some of the things the inspector checked were the remote on/off control for the transmitter, modulation monitoring and the power output. He checked our equipment both in the studio and at our transmitter.

The inspector came back a second time to check our power output at the transmitter site with his



own equipment. This confirmed the importance of immediately notifying our Chief Engineer of the FCC inspection. In fact, the competence of our engineer was the key to the smoothness of our inspection. If your station is lacking in this area, then it should become a top priority. We spend a significant part of our budget on engineering and maintenance which is justified by its importance.

One of the major things to remember is to answer all of the inspector's questions honestly and completely. At the same time, you don't have to volunteer any information. If the inspector doesn't ask about something, then don't bring it up.

When the inquiry ended, the inspector said that he would send us any notice of violation within two weeks. We waited with anticipation and dread. When the notice finally came, it cited us for an antenna tower that needed painting. This was ironic since we do not own a tower but use space on another broadcaster's structure. We immediately called that organization. They had already been notified by the FCC and had the tower painted within forty-eight hours. We then inspected the tower ourselves and immediately wrote the FCC to inform them that the tower had been painted. It is essential that all communications from the FCC be answered immediately. You will have a record of your quick response if you send it by registered mail with a return receipt requested. Of course, keep copies of everything.

**"Of course,  
keep copies  
of everything"**

The visit was an enlightening experience. Staff members saw first-hand the importance of what they had been taught in our training procedure. Our engineer was finally paid the respect that good technical people deserve but rarely receive. And we all have a tale to tell late at night around the broadcaster's campfire. Borrowing from the Scout manual, the best way to deal with an FCC inspection is to "Be Prepared." ◻

*Greg Adamo is General Manager of WSLA, College of Staten Island, New York, and a Member of the IBS Board of Directors*

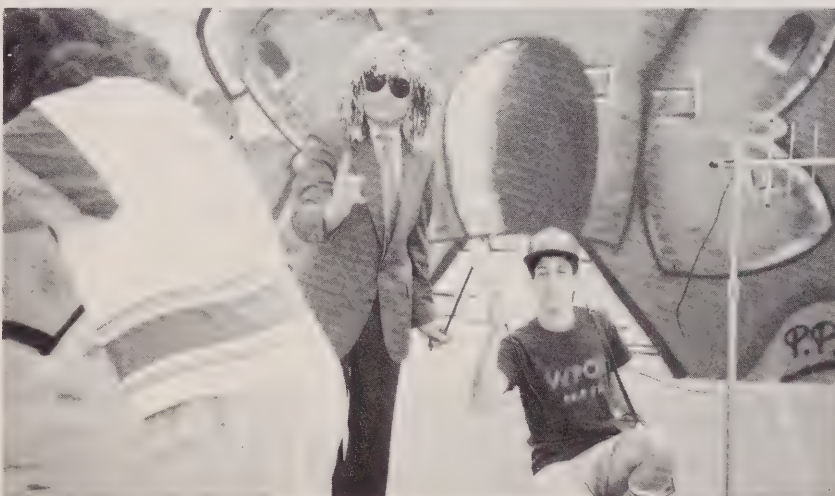


**Dave Kendall, left, host of MTV's 120 Minutes, interviews KUSF's Program Coordinator, Tim Ziegler, at the Love and Rockets KUSF Benefit concert at The Fillmore, San Francisco, Sept. 7, 1989.**

*KUSF, University of San Francisco, was the first and second place winner in a nation-wide college radio contest promotion by RCA and Love & Rockets. Listeners from 75 college radio stations competed in designing a T-shirt Logo commemorating Love & Rocket's 1989 Fall Tour. First place winner, Ben Jefferies, a KUSF listener, received a cash award and his winning design will be used on the second leg of the Love & Rockets Tour. KUSF, the winning station, was the recipient of a benefit concert by Love & Rockets.*

*Opening the show for Love and Rockets were two local bands, Maximilian's Motorcycle Club and Heaven Insects with Leslie Medford of the Ophelias and Elena Powell.*

*KUSF donated \$1,000 of the proceeds to the AIDS Emergency Fund and to Huckleberry House, a supplier of temporary shelter, food, clothing and counseling to troubled youth in the San Francisco area.* ◻



**From left to right: A one-quarter view of Trixie LaFleche, WPOB 88.5-FM's current mud wrestling champion; General Manager and heavy metal aficionado, David Israel; Skullman on a short shtick doing color commentary; Sports Director, Rob Goldenberg holding Skullman's mike.**

*WPOB, Plainview-Old Bethpage Central School District, plans to soon launch the WPOB Satellite from the roof of their studio building. Their chief engineer has been studying vapor-phase explosive technology to help in designing a most efficient propellant. His name has been withheld because several federal agencies are interested in his recent accomplishments and are looking for him.* ◻



# Sports Remotes

by Tom Speicher

“OK, we’re going on four minutes from now. Mark it ... four minutes,” said the broadcaster to a confused disc jockey on the board back at the studio. Is this the Super Bowl about to be broadcast? The NBA Finals? A World Series game? No, try a Middle Atlantic Conference (MAC) Division III basketball game from Lycoming College’s Lamade Gymnasium.

The headsets the broadcasters wear are the same used by announcers on NBC’s Game of the Week. The mixer used is comparable to the one used to broadcast the Little League World Series across the country. However, the two sportscasters are Lycoming College students broadcasting the game over Lycoming’s student radio station, WRLC.

For a college station, WRLC gives listeners extensive sports coverage. The Sports Department broadcasts all Lycoming football games and a number of men’s and women’s basketball contests. Why do we work our way through all the problems to bring the coverage back to listeners? In theory it is very easy to transmit a game over the air, and it is a fun and rewarding experience. However, when thinking back to my sophomore year (1986-1987) the word jinxed does come to mind frequently.

After working 25 basketball and 4 football games my first year at Lycoming, I came back for my sophomore year ready to be Sports Director of the station. The first football broadcast went very well. But, the second football game was another story.

We were at Susquehanna University for an early MAC game. Lycoming completely controlled the game for the first three quarters, but the roof caved in during the final quarter. Susquehanna scored 21 points in the last eight minutes to win the game 43-42.

We were stunned and dejected the way Lycoming lost, but the real surprise came when we returned to campus. I went back to my room and immediately called a friend to find out how the game sounded. I got right to the point and said, “Did we get too excited when Susquehanna came back?” “What do you mean they came back?” said my friend. “You guys went off the air with eight minutes to go.” I could not believe it. One of the greatest comebacks I ever saw did not go over the air because, as I later found out, the phone company disconnected us.

For the non-technically-minded, broadcasting a game is just like making one long phone call to the station. At the game, we hook the mixer to our phone. We then call the station, and the person working the board puts us over the air via the phone. The problem is, on an “away” game we cannot always hear the station’s on-air signal. We can only hear what we are feeding to the station, so we have no way of knowing if we get disconnected during the broadcast. Our phone company, after repeatedly denying making any mistakes with the Susquehanna game, reimbursed us for the lost air time. It still didn’t make me feel any better.

The phone company didn’t cut us off during the rest of the season (although we had to get a phone line repaired five minutes before one football game), but another interesting development occurred later. We were at Delaware Valley on a rainy Saturday.

When we arrived at Doylestown, it was extremely foggy and humid and the field was a large mud puddle. As soon as I entered the press box to set up our equipment, I knew something was wrong — I could not see the field. First of all, fog covered the field (it lifted for the second half), and it was so humid the un-openable windows of the press box kept fogging up. The end result was that our equipment stayed nice and dry in the press box while we got wet sitting outside in the top row of the bleachers broadcasting the game. We lucked out. The game broadcast sounded fine and neither of us contracted pneumonia.

Sitting among the fans became another problem during the basketball season. In a classic example, we went to Misercordia College in Dallas, Pennsylvania to cover a women’s game between Lycoming and Misercordia. As it turned out, the Misercordia gym was in the basement of one of the few dorms on campus and had only four rows of bleachers on each side. Of course, there were no press facilities.

We were forced to set up our equipment in the bleachers and broadcast the game with 75 not too pleased home-team parents and fans squished in with us. Needless to say, a radio broadcast had not originated from there in years, and we paid the price as the hometown crowd looked at us as if we were left over crewmen from Star Trek.

Misercordia did not seem all that bad to us a few weeks later. We were in our own friendly Lamade



# Tips on Remotes:

Get there early. Whether it's a home or away game, get there early enough to deal with any equipment or technical problems. Check your equipment's operation at the station before you leave. If your mixer uses batteries, make sure they're fresh and you have a spare, fresh set in your remote kit. If it doesn't use batteries, make sure to bring along a few, very-long electrical extension cords, just in case. Be prepared for any conditions you may find at another school.

Take along a portable cassette machine. You can use it to pre-tape interviews for half-time, and, in an emergency, you can use it as a remote mixer with the proper adapter cords for your microphone and telephone connector. Ask your engineer for details. Also, bring your own phone and coupler and ask your engineer to show you how to temporarily tap into an existing phone or phone box in an emergency when the ordered line has not been installed. Usually, the college officials will understand and allow you to use one of their existing phone lines in a nearby office in the gym or stadium. Bring several hundred feet of 2-conductor phone wire, just in case.

If the away game site has a college radio station of its own, arrive early and pay them a visit. Their people can be a big help in your learning how to pronounce the names of their players and can often supply equipment or technical help with lines or other problems. In fact, if you tend to play the same school home and away in alternate years, you might work something out with the other schools' radio stations to provide a phone line for you when you're there and for you to do the same for them at your school. Even if it's just a campus line, as long as they can get a call into that phone from their station, it'll work. (They may have to make one brief collect call to their station to give them the number, then the station can call back, avoiding any long distance charges on the borrowed line.) And, the same will work for you at their gym or stadium. One advantage to this kind of plan can be substantial savings in temporary phone installation costs for all stations involved.

Finally, if yours is an FM station, bring along a portable FM radio to frequently check your on-air signal during the game, that is, if you're within the coverage range of your station. If not, it's a good idea to periodically listen to the telephone receiver itself during the broadcast. If you've been disconnected, you'll probably hear a dial tone. Also, check out the pay phones in the immediate area and any other office phones nearby. Get their numbers and give them to the people back at your station before you go on the air. That way, in case of a disconnect, the station can call and get a message to you. Then, you can hang-up your phone, re-call the station and get back on the air.

☐ Jeff Tellis

Gymnasium for a key MAC clash between Lycoming and Albright. After setting up our equipment, I noticed something was wrong with our headsets. We could not hear each other, and were plagued with a high-pitched tone in our earphones. To fix the mixer we tried everything from moving every switch to pounding the mixer with our fists, all to no avail. The headsets would not work and we were forced to broadcast the game through our telephone's mouthpiece. It would not have been bad if we had had two phones to use, but after furiously passing a single phone back and forth while calling 40 minutes of basketball, we were agitated. To this day, we still do not know what was wrong with the mixer. The important thing is that the mixer did not act up again for the rest of the season.

For our final broadcast of the year, we traveled to Elizabethtown College. The contest did seem very important because our team was out of the playoffs, but we still wanted to have a great final broadcast. We got no broadcast at all.

The phone company never installed the line we had ordered, and we could not broadcast the game. Discovering our problem when we arrived, I immediately called the phone company. They promised to send a repairman "as soon as possible." I knew we were doomed. After placing people at all the entrances for 45 minutes waiting for the non-existent repairman to show up, I knew our broadcast season was over before Lycoming's final game had even begun. The phone company never sent a repairman and ended up paying us a lofty amount to cover the money we lost. However, their apologies and checks still did not make up for the lost broadcast.

Why do we broadcast games if we have to get wet, travel hours for nothing, lose exciting moments from games, and put up with a hurried schedule. Is it for ego or self-fulfillment? The broadcast of sporting events the last few years has brought more listeners and quality to a station needing more of both. However, ego is not the reason. Despite the problems, it is fun, exciting, and a great learning experience. I wouldn't miss it for the world. ☐

*Tom Speicher is the former Sports Director and General Manager of WRLC-FM, Lycoming College, Williamsport, Pennsylvania.*



# Design Strategies

## The Studio

Few college radio station managers have the advantage of starting from scratch with the design and layout of a totally new broadcasting studio. Most must try to improve their studios using existing equipment in existing spaces with limited budgets. This means that comprehensive planning is necessary to produce a studio that can meet the needs of a diverse group of announcers with varied preferences and skills.

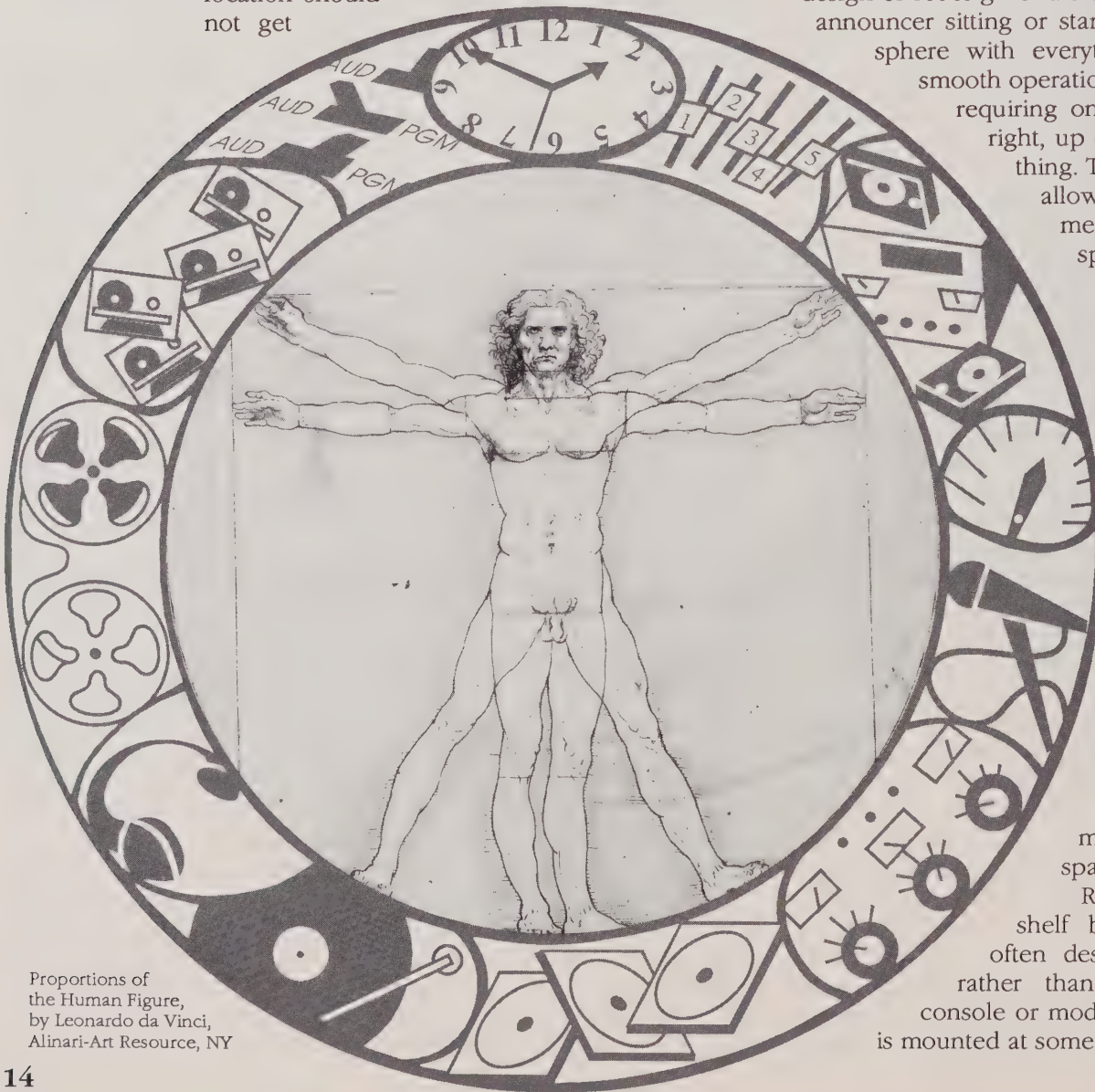
Good studio design assures operations can proceed intuitively. After initial familiarization with the equipment layout, an announcer should neither have to use excessive movement to reach the things that are used regularly nor have to think about finding their location. The equipment and its location should not get

between the announcer and the smooth production of a show. Things that are used less frequently can be placed away from the center of the main activities, but located where they can be quickly spotted and reached without excessive effort.

Before beginning the design of a studio it is a good idea to clear your mind of all pre-conceptions about studio design. A fresh approach, or starting from scratch, gives you a chance to play with new arrangements that may not have occurred to you because you *knew* it couldn't be done that way. After your initial exploration of new ideas, you can then go back to and utilize the knowledge gained from your broadcast experiences.

A good mind-set to have when beginning the design or redesign of a studio is the picture of the announcer sitting or standing at the center of a sphere with everything of importance to smooth operations set within easy reach, requiring only a turn to the left or right, up or down to reach everything. The outside of the sphere allows access to the equipment for servicing and space for the movement of others in the room without getting in the announcer's way. You have seen this idea illustrated by the placement of keyboards and synthesizer on angled racks and the grouping of snares, drums, and cymbals by the musicians in a band. This ideal may not be totally possible, but it does allow you as a planner to imagine an optimum arrangement of the available equipment in the available space.

Remember that off-the-shelf broadcast equipment is often designed to meet general rather than specific needs. If a console or module will work better if it is mounted at some unorthodox angle, then,



Proportions of the Human Figure, by Leonardo da Vinci, Alinari-Art Resource, NY



given no engineering limitations, plan it that way.

### Quiet

The first consideration in studio design is the control of unwanted sound generated inside or outside the studio. When a studio mike is open, only the words of the announcer are wanted. The ambient sounds in a room such as moving air from the heating and cooling system, street sounds, or music from an adjacent production studio heard through the walls, windows or door are not wanted. Normally, these sounds are seldom noticed within a room, but they become very noticeable when picked up by a mike.

Optimum solutions would:

- Isolate the studio from the outside world with walls of solid gypsum block or staggered double-studs with insulation that reduce the penetration of sound.
- Quiet sounds from below with rubber underlayment and carpeting.
- Quiet sounds from above with devices such as acoustical tile in a dropped ceiling backed with insulation which can absorb sound.
- Quiet sounds from outside by reducing window size, double glazing windows, and using sound absorbing devices and materials on thin walls.
- Quiet sound through a door by installing an air lock with two doors, or having a single door of heavy, solid construction with sound control strip-ping on three sides and an automatic drop-closer at the door sill.
- Quiet sound through the heating/cooling system by enlarging the duct and grille opening sizes in the studio area. The larger ducts and grilles reduce the speed of the air which reduces the associated air noise. Mounting the duct hangers with rubber and lining the ducts with insulation can help. If fans are used in window or wall units, they may be slowed to reduce noise.

When your budget does not permit such optimum solutions, some other ideas can prove very useful. Heavy fabrics and carpeting on walls will absorb much unwanted sound. Fiberboard egg crates mounted on walls and ceilings absorb sound far beyond expectations created by their low cost, though they are not easily cleaned and will not withstand much abuse.

### Seeing

Lighting the studio is usually not at the top of the

list of design priorities, yet good lighting can make an air-shift less tiring and certainly more pleasant. The American public as a group has never understood some very basic facts about good lighting. Too many have accepted the advertising hype of lamp manufacturers. More is not necessarily better.

When sitting at the center of the console, the announcer should not be able to see any light source, only the light reflected from the work and peripheral areas. Glare, which is a sharp difference in adjacent lighting levels, should be avoided. Glare is experienced when a bright light is viewed directly or seen as a reflection while it is surrounded by much lower lighting levels. A TV set in a dark room with no other light source is a good example of glare.

General lighting, without glare, is easily achieved in a studio with light reflected from the ceiling. This produces a low-shadow lighting for general tasks. Inexpensive up-lights or *torchères* produce this kind of lighting.

Keeping the general lighting level comfortably low with auxiliary task lighting is the ideal. Any fixture that can shield the light source from the eyes and will allow control of the placement of the light can be used for task lighting. Swing-arm fixtures, preferably with intensity control, are good for this use.

Dimmer control of both general and task lighting allows each member of the staff to adjust the lighting to their personal preferences. Dimmers for incandescent lamps are inexpensive and easily installed.

The light produced by VU meters, LED indicators, and computer screens as well as the light on reading material should be about twice as bright as the general lighting falling on all adjacent surfaces within the operator's peripheral vision.

Task lighting should be only bright enough to make the task easily seen without producing glare. A reading task-light should not be so bright that the script becomes a glare against surrounding dark surfaces. The human eye is very capable of reading with comfort and with no strain in quite low lighting levels as long as there is no spot of bright light which will reduce the size of the pupils of the eye.

### Hearing

The product of a radio station is sound, so hearing the product is essential for proper control. The location of the jack for the cord to the headphones must be carefully considered so that normal and emergency movements by the an-



*Continued from Preceding Page*

nouncer are not hampered. A well-equipped studio may have several types of earphones to meet the differing personal preferences of the announcers.

The monitor speakers should be placed so that the operator will hear each, exactly the same way. Aiming the centerline of the speakers at the center of the operator's head with no intervening obstructions is a simple way to achieve this.

If the telephone is a necessary part of your studio, its location should be considered as important as any other often-used equipment.

### **Speaking**

The microphone supports should be selected to meet the needs of each show and the vagaries of personal preferences. Each type and their variations have advantages. The mike on the end of a flexible arm can be easily pulled in to work or pushed aside; it is not easily moved to another studio. The boom stand offers good mobility around the station, but trades in some ease of in-and-out manipulation. The table stand mike offers good portability but adjustment features are limited. Lapel mikes are not often used for radio studio work. The sportscaster headphone with attached mike is a convenient way to maintain mouth-to-mike distance even while moving about the studio. If you provide convenient "hooks" to hold headphones, make sure they are placed to avoid collisions with heads, knees, or other body parts.

### **Controls**

The clock as heartbeat for the studio should be placed for good sight lines from any part of the operations area and should be of a type that will allow all announcers to react with instant understanding to both elapsed and remaining time. Glass-covered dials should be placed to eliminate any reflection of light sources that create glare.

The pots, whether rotary or linear should be placed at an angle that will allow good sight lines, and ease of operation. This may involve changing the tilt of the audio console. VU meters, transmitter meters, modulation and EBS monitors should be placed so that general room lighting will not reflected by the glass to create glare and close enough to the operator so that the meters can be read at a glance. A meter that is an integral part of a piece of equipment that can not be moved or adjusted to reduce glare forces you to control the glare at its source by changing or shielding the light causing the glare. Remote controls can allow bulky equipment to be kept away from the announcer's immediate reach, but still within instant control.

Turntables should be placed to permit ease in locating cuts and starting cues from the normal operating position. Placement of turntables depends in part on the use of button-cue or slip-cue operation.

CD players should be placed so that the LCD readouts are easily read from the normal operating position, again with no glare on the glass from room or task lighting. Several variations of racks for CD's permit easy viewing of labels, easy management of their sequence, and protection of the jewel box cases from damage.

Cart players should be placed so that inserting and removing carts has a natural flow. The cart rack can be angled to permit quick reading of the labels and easy selection and replacement.

Albums can be kept in boxes on short tables which will let the announcer look downward for quick and easy selection. Casters on the legs of these tables allow easy transportation to and from the record library.

### **Reading**

Placing notes and PSA's for easy scanning and reading is essential. A three-ring binder with a built-in stand is an inexpensive and useful solution. Plastic sleeves for often-used pages provide protection. A computer screen can be used instead of paper for notes and announcements. Its placement with no reflected glare on the screen is important as is the placement of the keyboard and mouse.

### **Writing**


Keeping the station log current as well as making other notations needed in the studio is more reliably done when the the log is located where its very presence demands attention. A place for note paper and pens for writing is a necessity.

### **Maintenance**

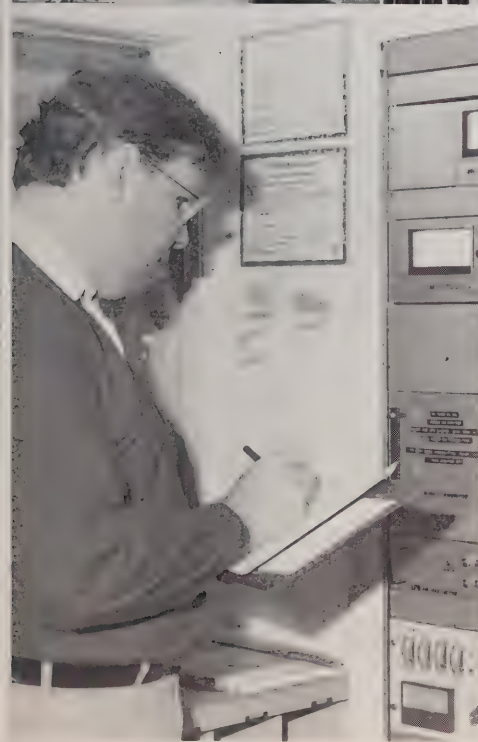
Removal of clutter, dirt, and trash has to be considered in the studio as in any other work area. The fluorescent light fixtures found in many studios may not be the best for good studio operations, but using them for cleaning is sensible.

The smooth flow of program materials to and from the studio requires a good plan, and good maintenance. (This work is too often considered a chore because the full implications of its learning potential are not understood. Some fine careers in radio have their roots fixed solidly in the station library.)

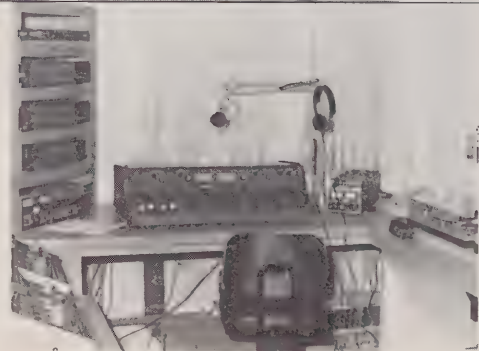
Routine and emergency servicing of the studio equipment requires adequate electrical receptacles for test equipment, tools, and work lights. Sufficient space around the console cabinetry or racks is necessary to permit opening of access doors and removal of component parts. Provide space for spare turntable styli, an emergency tool box, and other supplies in a convenient location with easily-understood instructions for adjustments that can be made by the announcers.

A well-designed studio will encourage efficient operation and help maintain good staff morale, ingredients of good programming.  *Richard Beatty*





Clockwise, starting at top left: Laurie DiGraci, Music Librarian, organizing the WGAO-FM library. Clark Logan, DJ operating the Arrakis board in the new control room studio. Mike Keith, Director of Radio-TV, in the newsroom. The station production studio equipped with CD players and a digital processor. Tom Cheever, recording meter readings for the station log.




**Dean Jr. College** in Franklin, Massachusetts, operates WGAO-FM, a full-time, faculty advised, student directed, pop-rock music station. News and public affairs programming is emphasized. WGAO-FM is a UPI affiliate. Vic Michaels and Rich Pezzvolo serve as professional advisors and Roger Turner serves as Chief Engineer.

In 1985, a proposal by Mike Keith, Director of Radio and Television, to upgrade the WGAO facilities was approved. The upgrade included relocation of the station to a larger area for improved operation and instruction. The move allowed the News Department to be increased 300%, the

addition of a music library, and a much larger on-air studio and production room.

State-of-the-Art broadcast equipment was purchased and the new counter and cabinets were made by the college Carpentry Department. Central air conditioning and bright decor completed the project. New income projects have permitted both a compressor-limiter and a digital sampler to be ordered and are now being installed.

Funding for the initial project was provided in full by Dean Jr. College as part of its objective to strengthen and enrich the Communication Arts Program. 



# FM or Cable?

## Rockin' With CD Automation

*Editor's Note: While most college stations want to "go FM" or increase their current FM power, this station has a 1,000 watt FM station, but may "go cable" exclusively.*

*Problems that have motivated this station's move to cable include: FCC requirements for noncommercial FM station staffing and schedules, declining student enrollment and budget, and a decreasing station staff. They have solved their staffing problems with CD and reel-to-reel automation systems of their own design.*

*While more and more college radio stations position their programming as alternative, eclectic or other non-mainstream mix, this one is going head to head with local, commercial stations, concentrating heavily on current and classic rock hits.*

*Of course, these problems are not uncommon at college radio stations, but this station's solution is different than most. This approach may not answer your station problems, but it will stimulate your thinking. If yours is a carrier-current or closed-circuit campus station, you may want to consider expanding to campus and community cable.*

### Pay \$2,000, Now!

**E**ight years ago we began to think about moving 90.7 FM to cable when WVSS was caught with its EBS down. At the time we had an ATS (Automatic Transmission System) controlling a single, compact disk player all night.

An investigative reporter from our school newspaper called the FCC to ask if WVSS could commit the outrage of not having a DJ on duty for his all night listening pleasure.

The night before a surprise FCC inspection, both our ATS and the CD player broke down. In addition, somebody had invited a friend in to observe their on-the-air performance, and in a friendly scuffle ripped out the EBS system antenna. We were suddenly not in "voluntary" compliance.

The FCC slapped us with a \$2,000 fine. One thousand for the EBS being out, \$500 for not having an ID on the air and another \$500 for not having an operator on duty to watch our ATS. We felt like pleading insanity, but claimed "poverty" instead. The regional office reduced the fine to \$500.

Looking at all the options, costs and problems of being on the air, we decided to add 24-hour commercial cable operation and then, after a trial period, get off the air if cable worked for us. Cable

operation appeared attractive since the FCC does not have many regulations that apply (yet). FCC regulations have made it difficult for our small FM station, serving a limited audience, to survive.

We're now in the fifth year of our trial period. If we decide that commercial cable works for us, we must choose from three options for our on-the-air station, WVSS:

- Continue as a classical music station.
- Join the Wisconsin state network and broadcast their arts or information services.
- Give up the frequency.

Since the author is retiring in June, the choice is important to him.

### WVSS History

When I came to Menomonie in 1969, plans to build a 10-watt FM radio station had been made. Carrier current operation had been rejected because the projected maintenance costs for the extensive installation our campus layout would require were too high.

Then, when FCC regulations changed, our station power jumped from 10 watts to 1kw. We were now required to be on the air a minimum of 36 hours a week all year (including summer) whether we had student volunteers or not. The author, as advisor, had to take up the slack.

### Volunteers, Money & Time

Why are we now using CD and tape automation on cable? A brief look at our station history suggests several reasons for moving to cable. The FCC regulations are at the top of the list, but there are other problems that made a switch to cable seem attractive.

Some student volunteers aren't willing to make the sacrifices necessary to meet the realities of radio: accepting inconvenient hours, sticking out long shifts, following format, avoiding ego trips and working in a professional manner whether you like management's decisions or not.

We also wanted to serve our audience 24 hours a day, if possible. Our overnight service got good reviews from the students, though not from the newspaper or the FCC. The listeners most liked the idea that nobody talked. What a blow to a sensitive DJ's ego.

About 7 years ago, during our 13th annual listener survey, we tried to find out how many students were connected to the campus cable that had been installed in the residence halls. We had 75%



by Ace Matthews  
General Manager WVSS  
University of Wisconsin, Stout  
Menomonie Wisconsin

campus cable penetration but only 50% in the city because of MTV stereo. Initially, all 40 FM stations available in the area were in the residence hall system.

### Transmission Problems

Our FM transmitter location on campus is not ideal for transmission purposes.

Some FM listeners in the downtown area constantly complained that we were off frequency and interfering with a classical music station at 91.1. The callers could not be convinced that the problem was with their receivers and not our transmitter.

Students in the residence halls complained about a "fuzzy" stereo signal because we came to their receivers both on cable and directly through the air.

### Residence Hall Cable Solution

Until the time of the installation of residence hall cable in 1983, we had the Menomonie market nearly all to ourselves. Our first surveys showed 75% penetration. Now competition has become fierce. If we can reach 3-4% of the audience, we're lucky.

Two years ago, we convinced the residence halls administration to install a selective cable system. Using our survey information, they picked 10 FM stations and only those ten were made available on campus cable. We were converted from 90.7 to 100.1 and sandwiched between two other popular stations so that dial scanners would come on us more easily. Our new name was C-Rock 100.

We didn't have enough money to put up a tower outside of the city with remote equipment to eliminate the multi-path distortion. The cable-only option seemed the best long-term solution to our many problems.

Finally, the cable company installed reverse amplifiers and we were able to cablecast on commercial city cable in the fall of 1987. We convert our signal down to 5 Mhz and then at the head end of the cable convert it back to 100.1 again.

Positive results with cablecasting were made possible by a programmable CD player. We bought our first Pioneer PD-M6 in January of 1986 and used it to program up to 32 tracks on 6 CD's. At first we used the random play feature, but when *Like A Virgin* repeated three times in a row, we decided that "random" was too indiscriminate. Later models of multi-disk players have a "shuffle" feature that prevents immediate repetition by dropping out the



**Author with checklist checking equipment developed at WVSS for program automation includes, starting at top, a clock radio to monitor automation, left, telephone to provide touch tones, right, player #1, a remote programmable PDM-70, Pioneer 6 disk player and a mixer to combine tape recorder output and touch tone to feed to computer interface, CD player #2, PDM-6, Pioneer, left, channel mixer to feed from CD players #1 and #2 with relay switch to Tape Playback, right, channel mixer, and tape deck with runout micro switch. Not shown is a Radio Shack Model 100 computer, Alpha touch tone decoder, relay card, and a computer interface.**

tracks played and then reshuffling the deck at the end of a "deal". Now, double-decker models which hold two 6-CD stacks are available.

### Format

It was after the cable shift that our ratings plummeted. Since we have so much competition in the market, we were often 9<sup>th</sup> or 10<sup>th</sup>; in a dead heat for last place. We tried album rock, alternative formats, variety based on survey percentages, request and DJ free-form. None of the formats worked well. Album rock helped out, but not a lot. Then we shifted to a color clock: a rotation with 25



*Continued from Preceding Page*

albums in 4 different, color-coded categories: Red for Red Hot Hits, Green for New Releases, Yellow for Classic Hits, Blue for Compact Discs

This helped our ratings a little; up to #8 of 10 stations.

It was at this time that we began to separate our survey information into male and female preferences. There was a startling gender difference. Rock was first with both sexes, but Heavy Metal was disliked most by the women and Classical was disliked most by the men. The DJ's were 95% male, and "forced" their male tastes on the 43% female audience at Stout. We were not adequately serving our female population, who, with their fees, helped support the station.

After a management change in 1986, the DJ's prevailed on the new management for more freedom to make their own choices, including the right to bring in their own albums or CD's. As advisor, I warned management about what I believed would happen. (I do not interfere with their decisions unless they violate an FCC regulation.) Students often "re-invent the wheel" with a change in management.

### **Pressure!**

Suddenly, the combined pressures of the FCC visit, the results of the surveys and technology all came together. Change of format was #1, of course, but the black cloud of "budget cuts" loomed as the university population began to drop.

### **Commercial Cable?**

The idea of C-Rock 100 took form when we asked ourselves if commercial cable, 24 hours a day, could solve some of our problems. Cable may not be an option that appeals to you, but our experience has so far been positive. Now, from the same facility we are operating two stations. WVSS 90.7 FM operates 36 hours a week with a classical music format. We have to staff the transmitter 36 hours a week to protect the frequency should we need a "retreat" position. C-Rock 100 operates 24 hour a day combining CD automation and live DJ's when they are available.

### **Advantages**

C-Rock-100 is on both campus and city cable, continuous, commercial and comparatively cheap to operate.

We're selling commercial time in a "magazine format." The sponsor buys a 30-second spot that is placed in the rotation. The business pays \$80.00 a semester for 4.6%-12% of the campus and city audience. A good deal for them. Our first semester, revenues were over \$1,400, with the second semester still ahead of us. Not bad, considering our small market and heavy station count.

We change the commercial rotation on our auto-

mated reel-to-reel tape every four weeks to prevent the same spot from showing up at the same time all the time. The reel holds 48 spots, Cable Rock promotions and Public Service announcements. The reel repeats twice a day based on a 15 minute music block.

With our new cable system, DJ's can be on the air whenever it is convenient for them. At other times, CD automation takes over.

We hired a "salesperson-producer" who sells the commercials, produces the first one and receives \$125 a year base salary plus 10% of the first 18 commercials, and 15% of those after that. In addition the person garners \$3.00 of the \$5.00 we charge for a change of commercial copy. We are now investigating national advertising using the campus newspaper's address list.

Businesses were reluctant to donate underwriting sponsorships to our FM station because of the FCC rules restricting content for noncommercial FM. In contrast, we have enjoyed a measure of success with cable commercials. Businesses can now use promotional, qualitative and comparative terms such as greatest, cheapest, and finest. They can "sell" instead of just identify.

### **Equipment**

But, how do you manage a commercial format with CD automation? The Pioneer PD-M500 programmable compact disk player filled the program requirements nicely. Using two machines, we started programming up to 64 selections from 12 albums and filled 4 hours or more of time with a variety of program material.

In our present "hits, new and oldies" format we place 56 tracks in rotation, since not every album contains enough "hits." We again tried the random feature, and students have indicated they liked our "programming." So we're using random now, which brings a good variety of tracks to the listener. The Pioneer 6-disk machine changes in 5-7 seconds, not much longer than the bands between cuts on a record.

Now we have two computers and two automation systems. One plays rock 24 hours a day with commercials on cable. The other plays "Classics Without Comment" 8 hours a day on noncommercial FM.

### **Listener Reaction**

During daytime hours during that first year, the automation system broadcast "Classics Without Comment" on WVSS, 90.7 FM. The program aired from 10 a.m. to 5 p.m., a period with few student listeners on campus. The service is very popular with the faculty, who have brought their radios back onto campus to have music while they work.

At 5 p.m., WVSS and C-Rock 100 began simulcasting the rock program. At midnight, the DJ on duty threw two switches to start the cable automa-



tion and signed the FM off the air.

We cut rock from WVSS to force listeners to the new cable service. These changes are a continuing challenge to both management and the promotion people. We heavily promoted the C-Rock 100 option.

### Where We Are Now

From 10 a.m. to 5 p.m., while "Classics Without Comment" is on the air, an optional speech class in Radio Production cablecasts the rock format. However, with class enrollment shrinking, we must automate both Rock and Classical. We have four CD players that we use on the air. We can program each with up to 32 tracks from 6 disks, with double-deckers, 32 tracks on 12 disks, or take the easy route and hit "random." We also have two automated Tandberg reel-to-reel tape decks for PSA's, promos, and commercials.

If your junk box doesn't include an old computer ready to retire to the CD automation, maybe you can work out a "counting" circuit to attach to a cassette player to play commercials. How about harnessing a cart player for duty? It has relays and stop tones you may be able to use.

We're writing a constitution for the new "C-Rock" club and will carefully watch the club's progress for areas of improvement.

Reality can be wrenching and difficult. Change can be very difficult. One change influences everything else. What you do impacts more areas than you may have thought possible. Be prepared.

### Why Convert to Cable & Automation?

We converted for seven reasons:

- To escape the FCC regulatory burden.
- To provide an undistorted signal to our cable listeners who are the majority of our listeners.
- To bring in some "cash" to reduce our endangered budget.
- To create a "loyal" 24 hour a day listenership.
- To provide local merchants a way to reach the students with their messages.

### Speakers and Panelists Wanted

We're looking for student broadcasters and industry professionals to serve as speakers and panelists for the 1990 IBS National Convention, March 2-3-4 in New York City. What do you do especially well at your station? How about sharing that information with other stations as a speaker or panelist. Write or call us about the topic(s) you'd like to cover, and your background and experience. No guarantees, but we'll try to get you placed on an appropriate panel during the weekend. Great exposure for you and for your station!

**Write us at: IBS National Convention  
Box 592, Vails Gate, NY 12584-0592**

**Call us at: 914 565-6710 FAX us at: 914 565-8777**

- To reduce the burden on the faculty advisor and management who are responsible for DJ's who can't or won't follow established structure.
- To provide an additional service (classical) in our area.

Maybe your student association, department, school, residence hall council, or cable company can help you go cable all the way. If your budget isn't in jeopardy, commercial cable may not be a necessary solution for you.

If you want more technical information, call or write us. If you have suggestions about how to design a circuit for a "counter" and tape recorder, share it with us, and we'll share it with others.

**Write:** Ace Matthews, WVSS, University of Wisconsin at Stout, Menomonie, WI 54751

**Call:** (715) 232-2411 between 11-1 and 2-4, Monday through Thursday

James Falkofske, who wrote the computer program, will send you preliminary information if you send him a stamped, self addressed envelope. The program is in its third upgrade. Write him at Falkofske Artificial Intelligence Solutions, P O Box 467, Menomonie WI, 54751

Computer assisted circuit boards: Alpha Products, 242-E West Avenue, Darien, CT 06820. Telephone orders: 800-221-0916. Telephone information: 203-656-1806



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# A New Manager's Role

by Eduardo Valenzuela

*Editor's Note: There are as many management styles and attitudes in college radio as there are station managers and department heads. At one end of the scale are those who follow a "hands-off" approach, letting people and events manage themselves. At the other extreme are "dictators" who maintain absolute control and seldom respond to input from others. There are countless variations between these two extremes, most of which are likely to be more workable.*

*What works well for one person at one station may be a disaster elsewhere. You can learn what will and won't work for your station through your own trial and error, or by accepting advice from others who have faced the same situation.*

*This article was written by someone who developed an organizational plan that worked for him at his station. Some of his ideas may work for you as well, but then again, some won't work at stations with informal structures and more casual attitudes. The described problem of high staff turnover at this station may be partially the result of management's approach rather than simply due to conflicting academic schedules.*

*If you disagree with any of the approaches taken by this author, let us hear from you with an article or letter describing your point of view. Send it to:*

*the Journal of College Radio, Box 592,  
Vails Gate, NY 12584-0592.*

**W**hile sitting in the Sutton Suite of the New York Penta Hotel during a recent IBS National Convention, I couldn't help but notice a small group conversing loudly about the problems encountered during the changeover of their station's management. I felt myself among kindred spirits. I decided to introduce myself and suggest some possible solutions for their problems. Being a new manager, I was motivated to share some of my successful ideas.

The pattern of student operated radio stations has students quickly moving up the ranks to management, then to the executive staff and then graduating. New managers may inherit a plethora of unsolved problems; poor programming quality, a disorganized staff, and a high membership turnover rate. They must take affirmative action immediately or they may slip into a laissez-faire attitude and allow their station to operate on "auto-pilot" until the end of their term. When this happens, problems perpetuate themselves and, to a single individual, appear insurmountable. The key to a successful transition is cooperation, dedication, organization of long term goals, and avoiding quick-fix solutions.

In my situation, when I first started as the Program Director of WMWM, most of the veteran staff had graduated, leaving skeleton departments that needed staffing. For the first month, I urged staff members to fill the vacated posts. When all the positions were finally filled, I helped organize them into fully operational departments. At this time, the Public Service & Public Affairs department consisted of a director who received PSA announcements in the mail, put them in a rotation to be read during broadcasts, and removed them when they expired. The promotions department had many public relations ideas, but no plans for implementation. There was no news staff, although we had an Associated Press radio wire cranking out world, national, and state news summaries. At that point, the role of the Program department was to assign airshifts at the beginning of semesters, to check for adherence in program and format, and to impose needed discipline.

A new manager who's been an active staff member and announcer before reaching management status, knows the station's available talent. I knew which announcers had the potential to develop a degree of professionalism in the programming of their airshift. Seniority and veteran announcer status, which prevails at many college radio stations, prevents new talent from taking prime broadcast shifts. While this is traditional in professional radio, I thought this system of airshift assignment was a hindrance to development of qualified, though inexperienced staff members.

I broke the *modus operandi* and assigned broadcast shifts to announcers according to their record of performance. Some veteran announcers had become overconfident and apathetic in the programming of their shows. By moving them to another time slot, they would learn to program a different show while making way for others at their old post.

Resentment surfaced.

It may take time to gain the respect of a staff, so it is imperative to quickly develop support among the station administration. Realizing this, I let tempers cool after assigning broadcast shifts. I updated and tried to improve the Program Director's files on training programs, music rotation, station policies and regulations. I listened to the comments from the staff which led to improved relations. (When station elections come around, credentials based on good management procedures can help reelection).

A student manager must study and be aware of the legal aspects of radio station operations. Know



the FCC regulations and be aware of any current activities that might affect your station. When you study the legal requirements for your station, you may discover a file missing or improperly updated. I found the station had no political file, no listing of donors, no Issues & Programs list, no system of retention of letters received from the public, and no listing of EBS tests sent or received. The Public Inspection file was a drawer full of program logs, transmitter logs, and expired public service announcements.

Rebuilding the file became a top priority. A folder was created for each of the required sections. A letter of intent was drafted to cover any missing items. The old transmitter logs, program logs, and expired public service announcements were kept in monthly folders dating back to the beginning of the station's license period. This made the task of logging time devoted to public service much easier. With the help of the Public Service Director it still took a month, a complete winter semester break, to complete. The Issues and Programs listing was completely updated.

The General Manager informed me that WMWM did not take donations and had not engaged in any political activities since 1982. By stating this on paper, and placing it in the respective section of the public file, this section was complete.

The General Manager also provided copies of the FCC applications, copies of each Annual Employment Report, and copies of the station's Ownership Reports. We then took information about EBS tests both sent and received from the transmitter logs in the file.

With the file nearing completion, keeping it current became a new priority. By delegating the duty of maintaining the public inspection file, a manager can have more time for solving other problems.

New managers should always seize the opportunity to help improve station departments. A new manager can give a vote of support by attending departmental meetings. New managers should allow department heads a reasonable amount of freedom regarding the operations of their respective department if they consistently update and brief you on their activities. A policy of good organization and good communications between management and all departments will pay handsome rewards.

If staff relations are good, proposed projects have a better chance of being met with enthusiasm, as in the case of the development of WMWM's News department. A permanent news staff had to

be organized to write, edit, and announce daily news broadcasts. A new News Director was appointed to organize the staff.

Often, simple problems plague the continuity of a station's operations. It is ironic that good solutions are easily overlooked.

Most stations update the entire staff on program changes, station social events, ... through word of mouth or general staff meetings. Problems can occur when staffers receive information second or third-hand. Staff members who don't attend meetings often miss important information. To avoid this problem, WMWM developed a mailbox system. Information the Manager or Department heads want distributed is placed in a mailbox assigned to each staff member. This allows sure and accurate communications.

A continuing problem is announcer absence and replacement. A new manager must have a policy regarding absences and replacements. WMWM installed a system in which an announcer would fill out a form and submit it to the Program Director or the General Manager if they were planning to be absent. Information on the form gives the announcer's date of absence, the substitute's name, and their signature acknowledging acceptance to do the show on that date. The substitute is subject to the Program Director's or General Manager's approval. This can prevent unqualified or non-staff members from being put on the air. Because it is all in writing, this system has no room for verbal misunderstanding.

New managers must know if staff members are aware of station rules and regulations. To solve this potential problems, we drew up a "staff contract" which is attached to a copy of the station's rules and regulations and is given to each staff member. The staff contract states, "the staff member has read and fully understands the rules and policies of WMWM ... agrees to observe the station formats, policies, regulations ... will represent WMWM in a professional manner ... and understands that failure to comply with the rules will result in dismissal from the staff." These contracts must be signed before an applicant can become a member of the staff in good standing.

New managers will always have two challenges: evaluation of air announcers and high membership turnover. We developed a three-part system for evaluating air announcers. The first part consists of distributing blank cassette tapes to all announcers for taping their shows for evaluation by the Program Director. These tapes will be well produced, tightly programmed, and will show the an-



*Continued from Preceding Page*

nouncer's best work. The second part involves the recording of shows without the announcer's knowledge. To get a fair sample, at least three shows are taped to avoid catching an announcer on only a bad day. These tapes will show the degree of effort an announcer puts into regular programs. The first two parts can then be compared in an objective manner. Talk breaks, segues, and programming techniques can be evaluated. The third part involves the checking of an announcer's request sheets and EBS logs. Together, three parts provide enough information to make a fair and objective evaluation of an announcer's performance. The plan requires amounts of time that a single in-

dividual cannot usually spare. When two or more people evaluate different announcers using this plan, personal biases will color the results.

High membership turnover rate is often related to a student's academic schedules being in conflict with the station's schedules. It may be possible to make exceptions in broadcast times to meet an individual staff member's needs without that exception becoming the rule.

A new manager will soon learn that the job requires juggling several things simultaneously. ☐

*Eduardo Valenzuela is the former Program Director of radio station WMWM, Salem State College, Salem, Massachusetts.*

# National Radio Awards

Entering and winning in local, regional and national awards programs can bring great positive exposure for your campus & community station.

You already know how great your station is, but others may not. An award provides recognition from an outside source, carrying the automatic credibility often associated with an outside expert's opinion.

Some award competitions require an entry fee. You'll have to weigh the potential advantages against the cost and availability of budget to cover the fees in your decision whether or not to enter.

The following list includes some of the more well-known national radio award competitions as compiled by Aimee Jennings and Sheila Perkinson of the National Association of Broadcasters staff. Contest Guidelines by Joy Dunlap. It is reprinted from RadioWeek, ©NAB and used with their permission.

In addition to those listed, there are often award programs offered by state broadcasters associations and other local and regional groups.

Note: This listing of awards neither includes all awards programs in the industry nor does it constitute endorsement by either IBS or NAB. If you know of other national awards programs or need further information, please contact IBS at 914 565-6710 or NAB Radio at 202 429-5420.

## Contest Guidelines

Winning a contest enhances a station's prestige and helps build morale. Even if your station does not win an award, entering contests can yield great benefits.

Staff members who work on contest entries usually concentrate on the quality of the work being submitted and often discover ways in which the project or program could be improved. Also,

judges in many awards programs offer suggestions to the entrants on ways to improve their submissions and their work as a whole.

Entering an awards program can cause personnel to reflect on the valuable contributions the station makes to the community through a project, news story, or promotion. When a manager encourages a person to submit their work in a contest, that manager is indicating that the person's work is good and deserves recognition.

Stations entering awards programs should consider a few suggestions:

- Adhere strictly to entry guidelines. Before mailing your entry, check to see that all requirements are met. Missing a specific guideline may disqualify your entry.
- Assign one person to oversee the station's participation in awards programs. The awards "director", often the promotion manager, should channel contest information to appropriate staff and oversee all entries. This coordination prevents entries from getting lost and establishes the importance of contest participation.
- Weigh the cost against the payoff. Consider the entry fee and the potential benefits in publicity, future sales or underwriting grants value and positioning. The broadcast industry sustains numerous awards programs, so be selective.
- Consider entering the same project in several contests. This will reduce project preparation time and showcase your best work in several contests – but you will have to adapt each entry to fit specific contest guidelines.
- Establish a contest budget as part of your promotion and marketing plan.
- Make your entries concise and complete. Respond with all necessary information, but keep it simple. Judges don't like to read long explanations



and dislike "puff" pieces. Your entry should include specifics, not unsubstantiated claims.

- Provide supportive and collateral material whenever possible. Cassettes, photos, air checks, letters and other promotional items make your entry more realistic and give the judges a better idea of your accomplishments.

- For all audio entries, make sure your sound quality is excellent. A news story can demonstrate good reporting and delivery skills, but poor audio might hurt your overall score.

- Enter unique, topical or controversial projects. Your entry is more memorable if you position it as different from the rest of the submissions.

- Mail your entry in sufficient time to meet the entry deadline. Make sure you have adequate postage on the package. Send your entry certified mail so you will have a record that your entry was received and the date it was delivered.

- Always include a cover letter addressed to the contest contact. Request a phone call if there are any questions or problems with your entry; if it arrives early and a problem is evident, some organizers will inform you in time to make changes.

Once the contest is over try to obtain a list of all winners. Many good ideas are exchanged among contest entrants. If another station wins an award for a promotion, it may work at your station as well. Your news or sports reporters might learn some new and creative tactics by listening to tapes of award-winning stories.

If you win or receive an honorable mention, publicize your good fortune. In the event that the supporting organization does not provide local press releases, prepare them yourself. Make sure that all area media, including the campus newspaper and faculty bulletin, Chamber of Commerce, and other relevant organizations receive the information either the day of the announcement or the morning after you hear the good news. Be sure to advise IBS so that your award can be reported in the Journal of College Radio.

One final note: write the judges and the sponsoring organization whether you win or lose. This gesture expresses confidence in the awards program and encourages the continuation of the contest.

#### **Alfred I. duPont - Columbia University**

Alfred Dupont - Columbia Awards  
Recognizes excellence in broadcast journalism  
Future Deadline: July of each year  
Contact: Jonnet Abeles or Lesley Kuchek  
701 Journalism, Columbia University,  
New York, NY 10027

(212) 854-5047

#### **American Bar Association**

Silver Gavel Awards  
Outstanding public service by the media  
Future Deadline: February 1, 1990

Contact: Marilyn Giblyn  
American Bar Association  
750 Lake Shore Drive  
Chicago, IL 60611

(312) 988-5000

#### **The American Legion**

Fourth Estate Award  
Outstanding achievement in the field of journalism  
Future Deadline: January 31, 1990  
Contact: Mr. Lee Harris, The American Legion  
National Public Relations  
700 N. Pennsylvania Street  
P.O. Box 1055  
Indianapolis, IN 46204

(317) 262-8156

#### **American Psychological Association**

National Psychology Awards  
Excellence in the media  
Future Deadline: Not available  
Contact: Doug Fizel or Pam Willenz  
Office of Public Affairs  
200 Seventeenth Street, NW  
Washington, DC 20036  
(program under review at press time)

(202) 955-7710

#### **American Women in Radio & Television, Inc.**

AWRT National Commendation Awards  
Positive and realistic portrayal of women  
Future Deadline: January 6, 1990  
Contact: Hillary Thrasher  
AWRT  
1101 Connecticut Ave., NW - Suite 700  
Washington, DC 20036

(202) 429-5102

#### **Broadcast Promotion & Marketing Executives**

BPME International Gold Medallion Awards  
Promotions or contributions to the image of radio  
Future Deadline: March 10, 1990  
Contact: Jay Curtis  
BPME  
6255 Sunset Blvd.  
Suite 624  
Los Angeles, CA 90028

(213) 465-3777

#### **Brooklyn Campus of Long Island University**

The George Polk Awards  
Journalistic excellence for radio reporting  
Future Deadline: January 5, 1990  
Contact: Dr. Robert Spector  
Long Island University, Brooklyn Campus  
University Plaza  
Brooklyn, NY 11201

(718) 403-1050

#### **Canadian Association of Broadcasters**

Gold Ribbon  
Excellence in various areas of radio  
Future Deadline: Not available  
Contact: Gerry Acton  
Canadian Association of Broadcasters  
P.O. Box 627, Station B  
Ottawa, Ontario K1P 5S2

#### **Corporation for Public Broadcasting**

CPB Public Radio Program Awards  
Outstanding programming in public radio  
Future Deadline: January 1990  
Contact: Monica Karpen  
Lourdes Santiago  
Corporation for Public Broadcasting  
1111 16th Street, NW  
Washington, DC 20036

(202) 955-5211

(202) 955-5339

#### **International Radio Festival of New York**

Grand Award Trophy  
The best in every segment of radio programs and programming formats  
Future Deadline: March 30, 1990  
Contact: Sandy Mandelberger, Festival Director  
International Radio Festival of New York  
5 West 37th Street  
New York, NY 10018

(914) 238-4481

#### **International Teleproduction Society**

International Monitor Awards  
Excellence in all areas of electronic production and post-production  
Future Deadline: February 15th each year  
Contact: Monica Mathis, Coordination Director  
Cece Winston, Coordinator  
International Monitor Awards  
990 Avenue of the Americas Suite 21 E  
New York, NY 10018

(212) 629-3266

(212) 629-3265



**Investigative Reporters & Editors**

## Annual Awards

Radio investigative reporting

Future Deadline: January 31 for previous year's work

Contact: Steve Weinberg or Jan Colbert

Investigative Reporters &amp; Editors

Box 838

Columbia, MO 65205

(314) 882-2042

**Lincoln University of Missouri**

## Unity Awards In Media

Contributions to continuing standards of excellence  
in media through works that reflect accurate exposure  
of minorities and disabled persons

Future Deadline: Not available

Contact: Chairman, Dept. of Communications

Lincoln University

201 Eliff Hall

Jefferson City, MO 65101

(314) 681-5000

**The Mark Hellinger Award Committee  
of St. Bonaventure University**

## The Douglas Edwards Award

High moral and ethical standards of  
performance in the broadcasting profession

Future Deadline: May 1, 1990

Contact: Dr. Russell J. Jandoli

Chairman, Mark Hellinger Award Committee

Department of Mass Communication

St. Bonaventure University

St. Bonaventure, NY 14778

**Mollie Parnis Livingston Foundation of New York City**

## Livingston Awards

The best print or broadcast coverage of local,  
national and international news by journalists  
aged 34 and younger in any U.S. medium

Future Deadline: Not available

Contact: Charles R. Eisendrath, Executive Director

Livingston Awards

2080 Frieze Building

University of Michigan

Ann Arbor, MI 48109

(313) 764-1817

**National Association of Broadcasters**

## The Best Of The Best Promotion Contest

Awards for outstanding station enhancement, sales and  
community service promotions by radio stations

Future Deadline: January 31, 1990

Contact: Robert Marking or Bill Peak

1771 N Street, NW

Washington, DC 20036

(202) 429-5420

**National Association of Broadcasters**

## The Crystal Radio Awards

Awards for outstanding year-round achievement  
in community service

Future Deadline: May 31, 1990

Contact: Robert Marking or Bill Peak

1771 N Street, NW

Washington, DC 20036

(202) 429-5420

**National Commission on Working Women  
of Wider Opportunities for Women**

## Women At Work Broadcasting Awards

Outstanding radio programs on working women's issues

Future Deadline: Not available

Contact: Sandra Porter

National Commission on Working Women

of Wider Opportunities for Women

1325 G Street, NW, Lower Level

Washington, DC 20005

**National Conference of Christians and Jews**

## Annual National Mass Media Awards

For outstanding contributions to better human relations  
and the cause of brotherhood

Future Deadline: Not available

Contact: Harry A. Robinson, Sr. Vice President

Public Communications, NCCJ

71 Fifth Avenue - Suite 1100

New York, NY 10003

**National Federation of Community Broadcasters**

## Community Radio Program Awards

Station-based and independent productions that  
exemplify outstanding use of the medium

Future Deadline: Not available

Contact: Lynn Chadwick

National Federation of Community Broadcasters

1314 14th Street, NW

Washington, DC 20005

(202) 797-8911

**National Press Club & National Press Foundation**

## Consumer Journalism Awards Contest

Excellence in consumer journalism

Future Deadline: March 31 each year

Contact: National Press Club Library

National Press Building

Washington, DC 20045

(202) 662-7523

**Press Club Of Atlantic City**

## National Headliner Awards

Outstanding radio reporting: spot news coverage,  
public service, documentary & investigative

Future Deadline: February 2, 1990

Contact: Diane D'Amico, Executive Director

National Headliner Awards

Devins Lane

Pleasantville, NJ 08232

(609) 645-1234

**Radio-Television News Directors Association**

## RTNDA Regional and Edward R. Murrow National Awards

Outstanding coverage by radio station news departments  
(various categories)

Future Deadline: January or February

Contact: Jane M. Rulon, Director of Membership

Radio-Television News Directors Association

1717 K Street, NW - Suite 615

Washington, DC 20006

(202) 659-6510

**The Robert Kennedy Memorial**

## Robert F. Kennedy Journalism Awards

Outstanding coverage of the  
problems of the disadvantaged

Future Deadline: Last Friday in January

Contact: Linda Semans, Staff Director

Robert F. Kennedy Journalism Awards

1031 31st Street, NW

Washington, DC 20007

(202) 333-1880

**Scripps Howard Foundation National Journalism Awards**

## Charles E. Scripps Literacy Awards

For the most outstanding effort by a broadcast station to  
combat illiteracy in their communities

Future Deadline: Mid-February each year

Contact: Mary Lou Marusin, Administrator

Scripps Howard Foundation

1100 Central Trust Tower

Cincinnati, OH 45202

(513) 977-3036

**Scripps Howard Foundation National Journalism Awards**

## Jack R. Howard Award

Excellence in local broadcast journalism

Future Deadline: Mid-January each year

Contact: Mary Lou Marusin, Administrator

Scripps Howard Foundation

1100 Central Trust Tower

Cincinnati, OH 45202

(513) 977-3036

**Sidney Hillman Foundation, Inc.**

## Sidney Hillman Foundation Prize

To recognize and encourage a sense of social  
responsibility and the courage to deal with basic topics,  
however controversial, on the part of radio commentators  
and others whose opinions carry weight in the community

Future Deadline: January 15 of each year

Contact: Joyce D. Miller or Rita C. Yedlin

Sidney Hillman Foundation

15 Union Square

New York, NY 10003

(212) 242-0700

**Thoroughbred Racing Associations**

## Eclipse Award

Outstanding achievement in  
radio broadcasting and reporting

Future Deadline: Not available

Contact: Rich Schulhoff, Director of Services

Thoroughbred Racing Associations

3000 Marcus Avenue

Lake Success, NY 11042

(516) 328-2660



# United Press International

## UPI Broadcast Awards

Best newscast, sportscast, spot news coverage, investigative or documentary, reporting or individual achievement

Future Deadline: Not available

Contact: Local UPI Sales Representative or

Mike Freedman, Managing Editor of Broadcast

UPI

1400 I Street, NW

Washington, DC 20005

(202) 898-8240

# The University of Georgia

## College of Journalism and Mass Communication

George Foster Peabody Awards

Distinguished achievement and meritorious public service by radio stations

Future Deadline: January 15 each year

Contact: Dr. Worth McDougald, Dir., Peabody Awards

Henry W. Grady College of Journalism and

Mass Communication

The University of Georgia

Athens, GA 30602

(404) 542-3787

# Women in Communications, Inc.

Clarion Competition

Excellence in all radio areas

Future Deadline: Not available

Contact: WICI National Headquarters

2101 Wilson Boulevard, Suite 417

Arlington, VA 22201

(703) 528-4200



FM 88.1 MHz

# The Progressive FM

## PROGRAM SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00 AM - 9:00 AM CONTEMPORARY						7:00 AM - 3:00 AM  THE ROCK
9:00 AM - 2:00 PM JAZZ					9:00 AM - 6:00 PM	
2:00 PM - 2:00 AM THE NEW STUFF					GOLD VAULT	
				6:00 PM - 3:00 AM STREETBEAT		

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Above, WMUL's Program Guide, reproduced here full-size, is from Marshall University, Huntington, WV. It illustrates to the max, "Bigger is not necessarily better" JCR 23:1, p 17 Design Strategies.

## United We Stand

Your station can join hundreds of other campus radio stations across the nation by simply becoming a member of IBS.

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Save with reduced registration rates for the IBS National Convention.

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Exchange playlists and program guides with other stations.

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## IBS New England College Radio Conference

The fifth annual IBS New England College Radio Conference was hosted in October by WHUS at the University of Connecticut in Storrs. Radio station people from campuses throughout New England, New York, New Jersey and Pennsylvania met for a full-day of panels, seminar discussions and informal networking. Topics included station management policies, programming, on-air fundraising, music, training, promotions, news, FCC rules, and engineering issues.

A special extended working session addressed college radio's part in public radio expansion and featured Richard Harland, a Program Officer with the Public Telecommunications Facilities Program (PTFP) of the National Telecommunications and Information Administration (NTIA). Mr. Harland explained the complexities of the process of applying for an NTIA grant, a likely necessity for stations seeking to install satellite downlink equipment.


In the session on Station Training, turnover was consid-

ered perhaps the most serious problem. The training process described by stations ranged anywhere from an hour or two to 6 or 8 weeks. "Educating" staff and listeners about alternative music was discussed as another continuing need.

Feedback from the conference was highly positive. Not only was good information made available, but, as you can see from the photos shown above, people had a good time.

General Manager John Murphy and the staff at WHUS did another great job in putting the conference together.

For those who missed out on this year's New England conference, you'll have another chance to get in touch with stations at the upcoming IBS National Convention, March 2-4, at the New York Penta Hotel in New York City.

Stations in other areas of the country who may be interested in hosting a similar event should get in touch with IBS at Box 592, Vails Gate, New York 12584-0592 or call (914) 565-6710. 



**IBS** Intercollegiate  
Broadcasting  
System

# National Convention



**March 2-4, 1990**

**New York**

**Penta Hotel**

**New York City**

**Something for everyone.**

Station Managers  
Program Directors  
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News Directors  
Sports Directors  
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For complete information  
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see your Station Manager  
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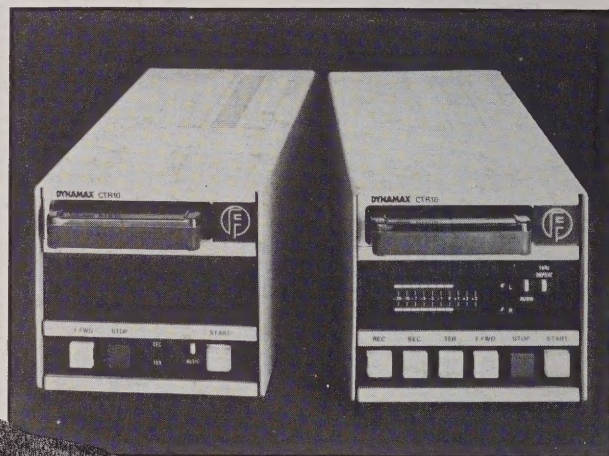
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